

WILLOUGHBY SQUARE

COMMUNITY BOARD PRESENTATION

KAMEELAH JANAN RASHEED

PRIOR ARTWORK EXAMPLES



***Are We Reading Closely?* , 2020 (Solo Project)**
Brooklyn Museum (Brooklyn, NY)
35' x 8' Vinyl Banners



***Scoring the Stacks I* , 2019 (Solo Project)**
Brooklyn Public Library - Central Branch (Brooklyn, NY)
Performance, 120' x 7' vinyl banner, notecards



ARE WE THERE YET?

Are We There Yet? (and other questions of proximity, destination, and relative comfort),
2017 (Group Exhibition, Pinchuk Art Centre - 2017 Future Generation Art Prize)
Venice Biennale (Venice, IT)
7' x 30' fabric banner



A QUESTION IS A SENTENCE DESIGNED TO ELICIT A RESPONSE. TODAY, WE WANT TO KNOW WHAT THE SLOPPY FUTURE HOLDS, 2018 (Group Exhibit, Something to Say)

Brooklyn Museum (Brooklyn, NY)

14' x 5.8' Blackout Fabric Banner

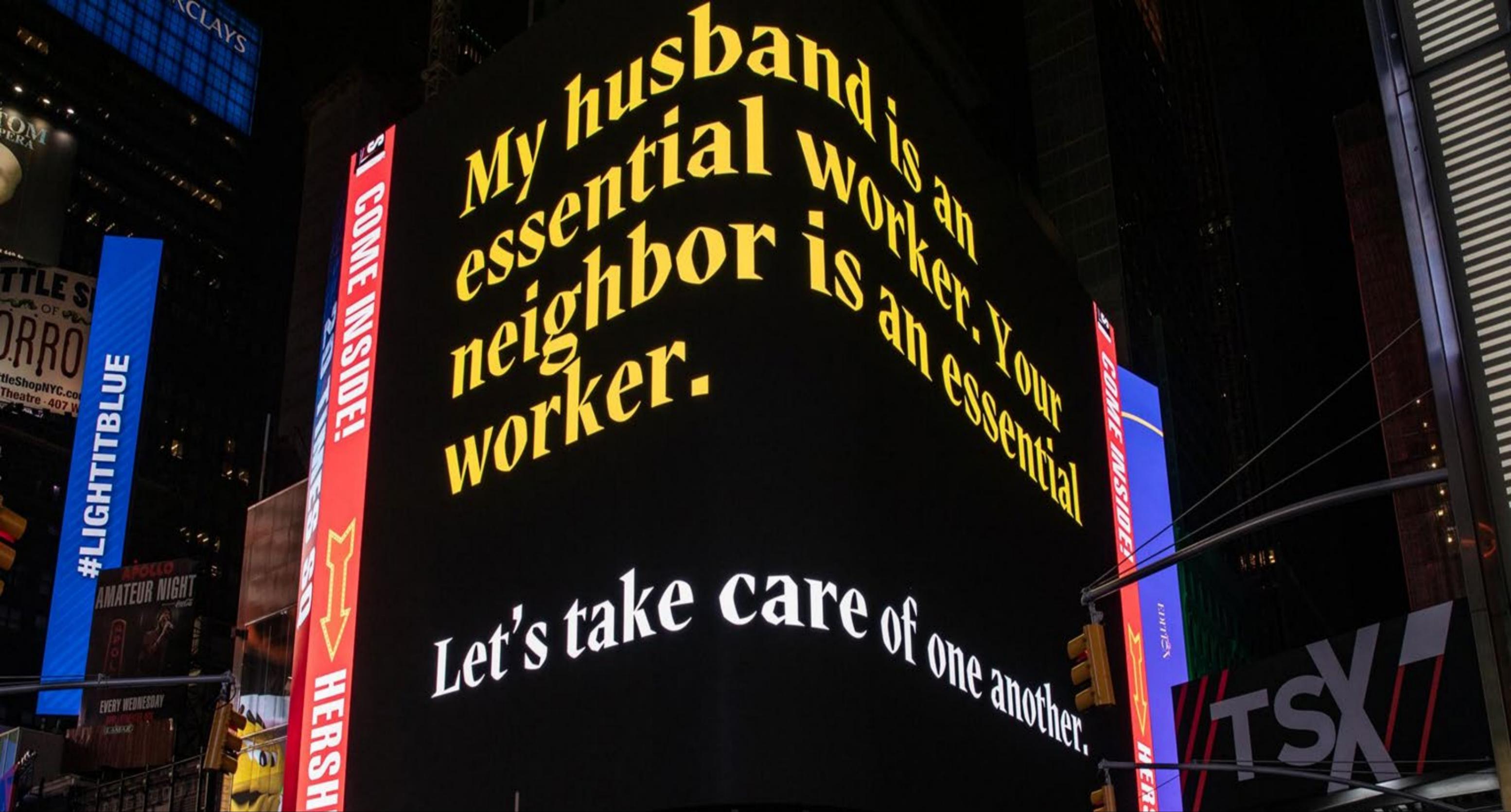


Selling My Black Rage to the Highest Bidder,

2018 (Group Exhibit, Aesthetics of Matter)

VOLTA Art Fair (New York, NY)

~700 Sheets of Xeroxed Paper, ~1400 metal staples, Risograph Prints



My husband is an essential worker. Your neighbor is an essential worker., 2020 (For
Freedoms x Times Square Art)
Times Square (New York, NY)
Projection

**WILLOUGHBY SQUARE
PROPOSAL - ARTWORK**





Proposed Locations

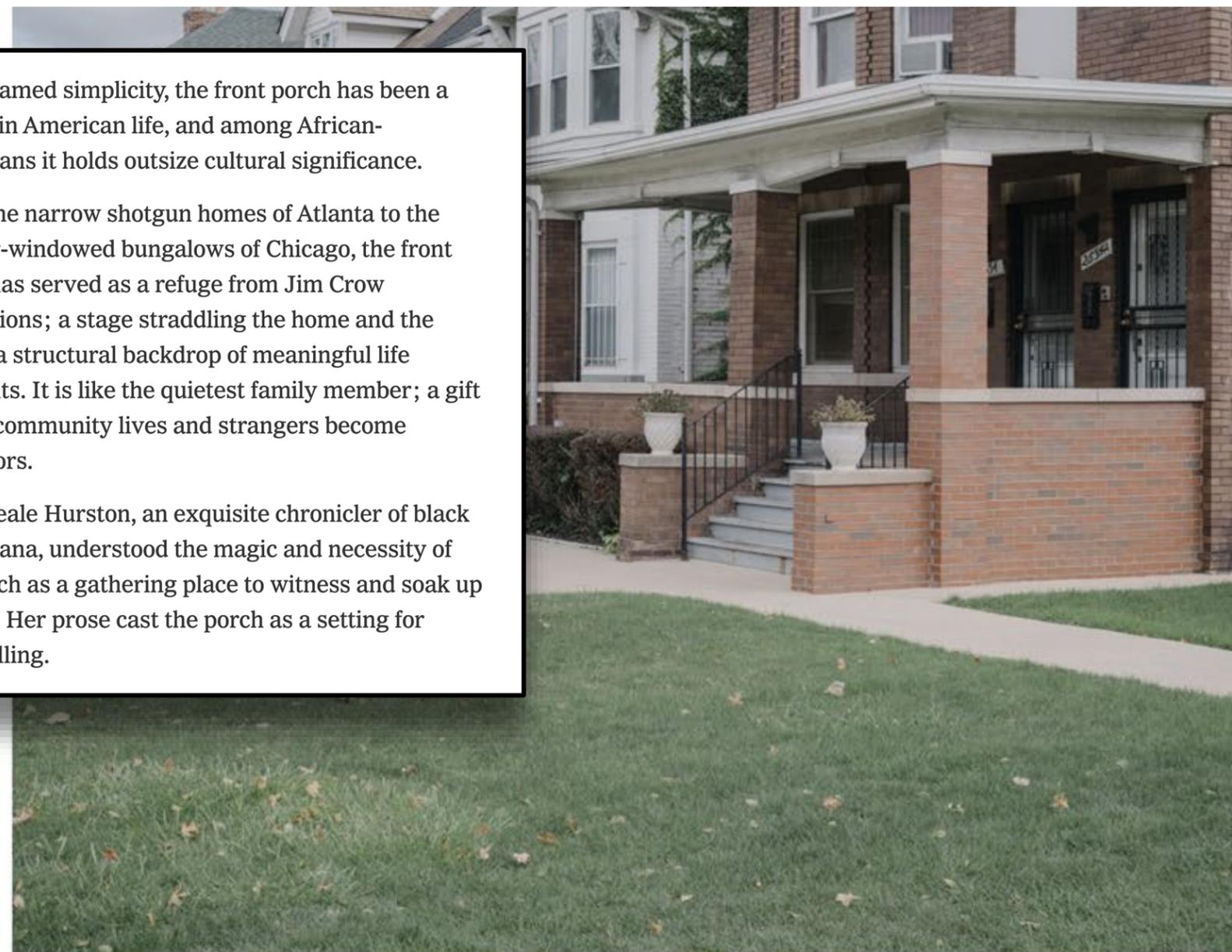
On the Front Porch, Black Life in Full View

A look at how a simple architectural fixture has played a role in African-American culture.

In its framed simplicity, the front porch has been a fixture in American life, and among African-Americans it holds outsize cultural significance.

From the narrow shotgun homes of Atlanta to the dormer-windowed bungalows of Chicago, the front porch has served as a refuge from Jim Crow restrictions; a stage straddling the home and the street, a structural backdrop of meaningful life moments. It is like the quietest family member; a gift where community lives and strangers become neighbors.

Zora Neale Hurston, an exquisite chronicler of black Americana, understood the magic and necessity of the porch as a gathering place to witness and soak up history. Her prose cast the porch as a setting for storytelling.



By Audra D. S. Burch Photographs by Wayne Lawrence

Zora Neale Hurston, an exquisite chronicler of black Americana, understood the magic and necessity of the porch as a gathering place to witness and soak up history. Her prose cast the porch as a setting for storytelling.

The porch has also inspired scholarship. Germane Barnes, a black architecture professor at the University of Miami, has traveled the country studying its role within black vernacular. “Architecture and identity go hand in hand,” said Mr. Barnes, 33, who grew up in Chicago.

His research took him to Detroit, where he found a historical city undergoing an economic rebirth and black homeowners eager to share memories of watching life unfold on their front porches.



The Power of the Porch

THE STORYTELLER'S CRAFT IN

ZORA NEALE HURSTON,

GLORIA NAYLOR, AND

RANDALL KENAN

TRUDIER HARRIS

Lisa Garrigues

Porch Talk: Reading *Their Eyes Were Watching God*

Zora Neale Hurston's work "underscores the importance of the oral tradition of storytelling," writes Lisa Garrigues. Using several related activities, Garrigues expands the discussion of the novel and entices high school juniors to participate in Porch Talk.

Every teacher knows the magic of casting a story net on the classroom. Tell a good story and all eyes are on you, all faces expectant, all voices hushed.

But once the students have stopped talking, how do you get them to begin again? How do you harness the enchantment of storytelling in day-to-day talk about shared texts? In a fast-paced unit on *Their Eyes Were Watching God*, my eleventh-grade honors students sat on the porch with the characters from Zora Neale Hurston's novel, listening and talking, eavesdropping and storytelling. In short, they used their ears and their mouths to read *Their Eyes*.

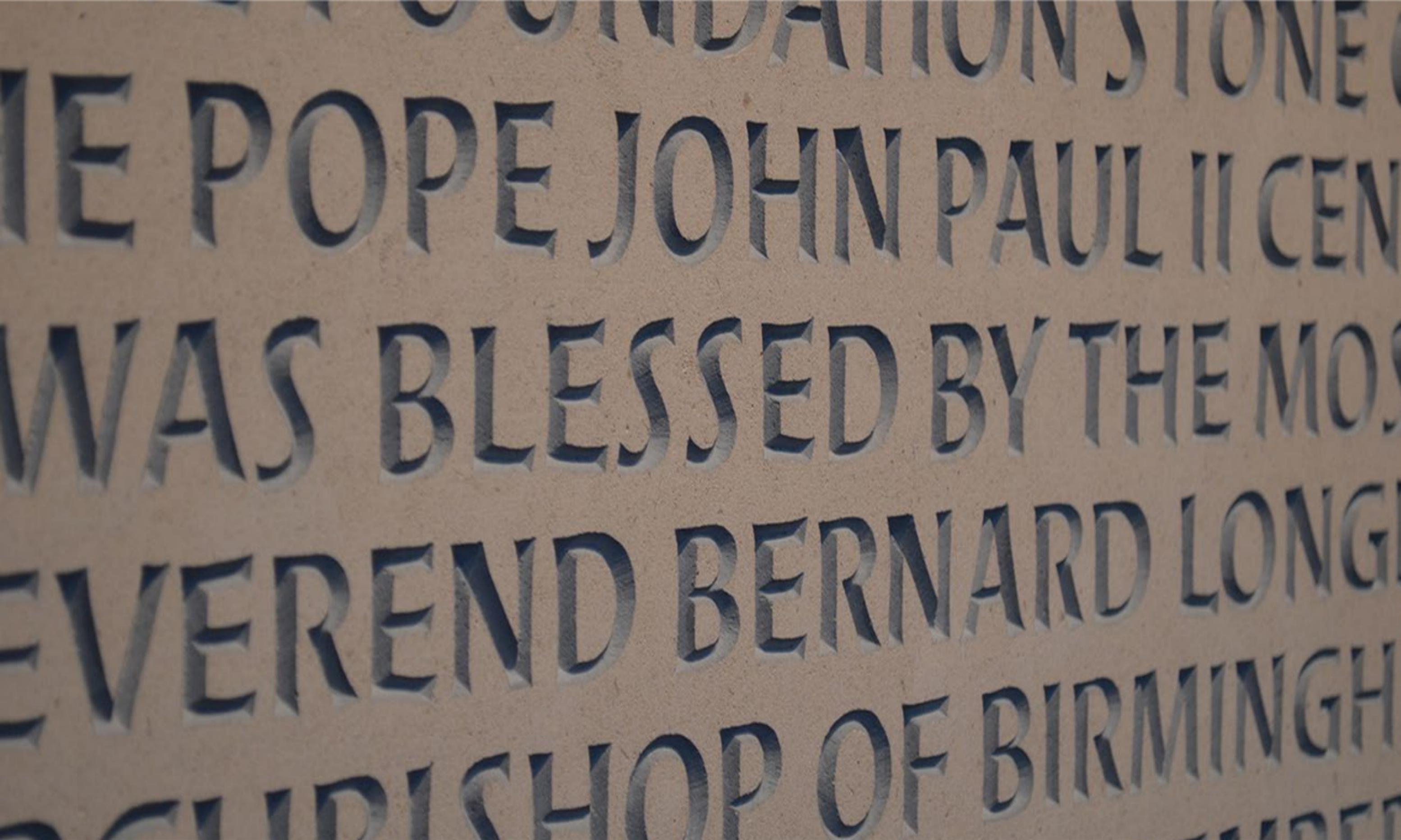
A Story about Storytelling

Their Eyes Were Watching God is, on one level, a story about storytelling. When Janie Crawford returns after a two-year absence to her home in Eatonville, Florida, she eagerly tells her story to her best friend Pheoby Watson. A classic frame, Janie's life story spans nearly forty years but is told during an evening visit between the two friends on the steps of Janie's back porch. At times, Janie speaks in her own voice; at times, she lets other characters speak for themselves. But for the most part, Janie's story is told by a third-person narrator who is, of course, controlled by the master storyteller herself, Zora Neale Hurston. Throughout the novel, the reader feels as though he or she were eavesdropping on the many storytellers

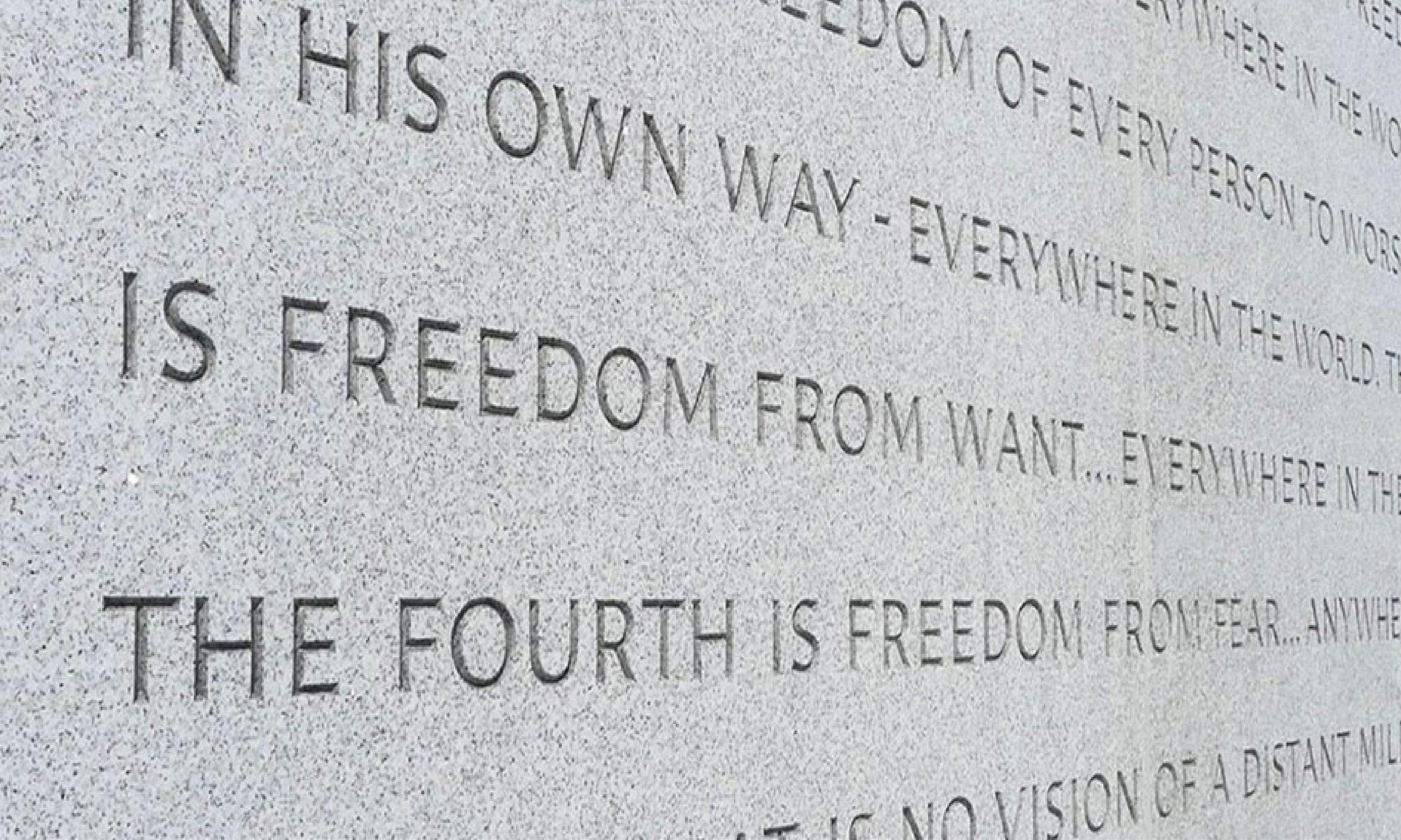
Barnard College with the celebrated anthropologist Franz Boas, she traveled extensively throughout the southern United States and the Caribbean to gather folklore and record the patterns of speech of illiterate, rural people of African descent (Parini 153). Her methods were as unorthodox as the material she amassed. Writes Hurston scholar Carla Kaplan, "Evidently, she cut an unusual figure—a single black woman driving her own car, toting a gun, sometimes passing for a bootlegger, offering prize money for the best stories and 'lies'" (Kinzer 2). Not surprisingly, the novel she reputedly crafted in just seven weeks is laced with legends, superstitions, songs, tales, proverbs, and local lore about the weather, plants, and animals of the South.

Such a novel, born of folklore and rooted in the oral tradition of storytelling, begs to be heard and discussed in the English classroom. Rather than permit my students to be passive receptacles of Janie's story, I invited them to pull up a chair and join in Porch Talk. We started by tuning our ears to Janie's dialect and ended by sharing our own stories in an all-class storytelling. In between, we listened to the novel on audiocassette; discussed it in Porch Groups; reflected on what we read and heard in our notebooks; responded to each other's entries during Notebook Swaps; wove a Ta-

Throughout the novel, the reader feels as though he or she were eavesdropping on the many storytellers who sit on the front and back porches of Janie's life.



Samples of Text Engraving



Samples of Text Engraving

FREEDMAN'S TORCHLIGHT.

"If God be for us, who can be against us?"—Ps. 110.

Vol. 1. BROOKLYN, N. Y., DECEMBER, 1846. No. 1.

THE FREEDMAN'S TORCHLIGHT is published Monthly on the following TERMS:
 The copy for one year 50 cts.
 Eleven copies, for one year, to one address 4 1/2
 Twenty-five copies, for one year, to one address 12 1/2
 Fifty copies, for one year, to one address 25 1/2
 PAYMENT ADVANCE IN ADVANCE.
 Money may be sent by Post-office order to "The Freedman's Torchlight," African Civilization Building, near the Tray across, Brooklyn, N. Y.

ALPHABETS.
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z. &
 1 2 3 4 5 6 7 8 9 0

abcdefghijklmnopqrstu
vwxyz

SPELLING AND READING LESSON.
 1
 bat, cat, rat, boy, top, ran, ran, dog, long, leg, sing, wing, the, ran, may, bark, and, ran.

ADAM.
 Adam was the first man. He had a reddish color. Adam lived nine hundred and thirty years.
EVE.
 Eve was the first woman. She was Adam's wife. Adam and Eve were our first parents.
THE BIBLE.
 The Bible is the holy book of God. It tells us all about God and his works. It also tells us how the first people lived and where they lived; and about Jesus Christ the Son of God who died to save sinners. We must study hard and learn to read the Bible for it tells us how to please God and get to heaven.

HISTORY.
 History will tell you all about the different nations, and great cities that ever have been. It will tell you who first came to this country, and all about the colored people and every other people. It is delightful to read history. As soon as you can read all in this little paper, called the First Sight, you will be able to read history.

ARITHMETIC.
 Arithmetic is the science that treats of numbers. It is sometimes called a language of which there are ten different letters or characters, namely, 1, 2, 3, 4, 5, 6, 7, 8, 9, and 0, which is called a cipher. These may be combined so as to express every idea of numbers. One is the base of all numbers. Hence to one, every other number bears a certain relation. Numbers may be added together, subtracted, divided or multiplied, therefore, there are four general divisions to Arithmetic, addition, subtraction, multiplication, and division.

GOD KEEP US.
 God made our eyes, and our ears, which ever way we think to turn. He made our ears, and he can hear. When we say, think, nobody's near, in every place, by night and day. He watches all we do and say. These things he knows, my dear, to tell a lie, for God does hear.

GEOGRAPHY.
 Geography is the science that treats of the outside part of the earth. If you can read well enough to understand it, you may turn to a lesson on Geography found at another place in this little paper.

GOD.
 There is none like unto thee our God. He made us, and the heavens declare his glory. He is our God and the Father of us all. He sees all we do and hears all we say. If we are good he will love us and save us; but if we are bad he will punish us with eternal death.

GRAMMAR.
 English grammar teaches how to speak and write the English language correctly. If you wish to know more about it, you can find the lesson in it at another place in the Torchlight.

MAN.
 God created man in his own image. He made man of the dust of the earth, and breathed life into his nostrils and man became a living soul.

HITHERTO THE LORD HATH HELPED US.
 "Euzanna!" God is with us!
 "Euzanna!" God is with us!

THE RAM'S HORN.

We are Men—and therefore interested in whatever concerns Men.

NEW-YORK, FRIDAY, NOV. 5, 1847.

THE RAM'S HORN
 PUBLISHED EVERY WEEK, BY
LAER & HODGES,
 107 NASSAU STREET, N. Y.
 (OLD STORY.)
 Sold in New York and vicinity, by single copies, or by mail, for ten lines, one insertion, 50 cents; for ten insertions, 25 cents.

Miscellany.
Morning Star.
HEROINE.

of the past, to remember other days, when this land was a solitary and silent and silent, except where man's wigwag was seen and the sounds of his rude mingling with the voices of waters. Yes, it is hivate our fruitful fields, red the forests, who dwell happy homes, where they at the risk of their lives, rdships and dangers, their d patient perseverance.— I inspire us with gratitude sings of our favored lot, us enthusiasm to emulate whose places we stand. to hoed their corn with sides, and those intrepid d their homes from the a warfare, are sleeping in have entered into their with careless to forget ring, and generous self- in Scotland, the genius do

ed in Somersworth and Durham. The party of whom we have spoken, were about to scour the woods in search of them. That was dangerous business, but they thought it better than to wait for an attack. When they were out of sight, the women returned to the houses—for two houses, the largest and most substantial in the settlement, had been prepared for their reception. Some wept aloud with uncontrolled emotion. Some pressed their children to their bosoms in silent despair. An aged lady, who had witnessed many of those bloody scenes of which England was the theatre during the first half of the seventeenth century, was the first to speak. Addressing a young woman who sat by her, with a babe in her arms, she said: "Dry up your tears, my daughter, it is not well to weep thus, and to distrust the good hand of our God, who hath led us through so many dangers. He hath not forsaken us, and he will be with us in the event. If it be his will that we should die, we will prepare our hearts to say, 'thy will be done.' Now let us kneel down and commit ourselves and those who have gone from us to his care."

And there they knelt down and offered up their supplication to that God, in whom was their only hope for protection and safety.— More eloquent prayers have gone up from costly temples, but none more fervent and sincere than that which arose from the hearts of those helpless and unprotected women. They rose up from their devotions with a calm reliance on the arm of the Almighty, which enabled them to look forward to the dark future with fearless confidence in his mercy. Something like cheerfulness began to pervade the little company. The children forgetting their fears and danger, commenced their usual amusements. One, a little fellow of five years old, a son of the Scotchman of whom we spoke, shouldered the large stick with which they had red the door, and showed his merry companion how his father carried his gun. Growing bolder, he laid the door, seeing a bright flower in the grass, he ran and the stick. "Where now can you find a better place than here?" he said. "He laid the stick as out of your way if you be looking for a better place than here."

which they had seen and then fled to the forest. When the errand was over, they were really gone. They found a floor where she had fallen. They covered that floor with care and tenderness. They watched at her bedside—sometimes with agony and tears, while the flickering flame of life seemed ready to expire; and when it revived again and their hopes rose, how their hearts glowed with gratitude and praise to God for their wonderful deliverance. A few weeks restored the noble youth to health; but she bore to the grave the scar of the wound which she received from the Indian's tomahawk.

FRIGIDITY.
 And what is friendship? what its power?
 O who can tell its bliss away?
 Its influence in the darkest hour
 Will chase the deepest gloom away.
 When the fondest heart has known
 Has fled in wild despair,
 And each cherished hope of the soul is gone,
 And the mind is left to care:—
 When the scenes of youth and happier days
 We would fondly in fancy retain,
 And no star of promise gild with its rays
 One object that may remain:—
 When the soul would hate from this friendless
 sphere,
 To a happier clime away,
 What influence 'twould engage it here,
 And thus protect its life?
 Friendship is that which binds us to earth,
 And in the hour of trial
 Where now can you find a better place than here?
 Give me one heart, one friendship's love

were too numerous to leave any chance of successful resistance, the officer drew his sword and endeavored to defend himself. He knew the Indians would inflict on him if he became their captive. So unequal a strife would speedily have terminated in the death of the officer, but that an old Indian, who had hitherto stood aloof, sprung forward, and waving his tomahawk over the Englishman, forbade any one to harm him. It was fortunate that this old Indian was the chief of his tribe, and was highly revered by his people for his great strength and skill in war and in hunting. They suddenly obeyed him.— He addressed the officer in broken French, of which language many of the Indians who were in league with the French had a slight knowledge. He promised him protection, and gave him food. Perceiving that their captive was wounded, he gathered the leaves of some healing plant, and after steeping them in water, bound them on the wound, with the greatest solicitude for the officer's recovery, and by words of comfort tried to alleviate his sufferings.

After some time the Indians stretched themselves on the ground to sleep, all but one or two who remained to watch, and the chief, who carried on a short conversation with the officer. "You cannot," said he, "go away yet, my son, for you could not find the paths through the woods, and if you could you would probably meet with enemies. I cannot now conduct you, for we go in the morning toward the north.— You must therefore accompany us, but as soon as possible you shall be restored to your own people. Now go and sleep, for you are wounded and weary, and must have rest." The Englishman, it may be imagined, did not much relish the idea of being kept among the Indians. It was, however, much better than being tortured or killed by them, and he returned many thanks to the chief. Early in the morning he was aroused by the troop preparing for departure. They traveled way through the woods, and guided themselves by tracks quite undisturbed.

"Is his honor at home?"
 of the spurs.
 "Most certainly," replied
 "Take my horse by the
 officer; "I have business to
 master."
 Without a second bidding,
 quested, and the officer alig
 way to the door and gave
 hearty raps with the butt of
 known, in those days of re
 knockers and bells, like a
 ttle use. The good dam
 ed the summons in p
 ated the officer, and ascer
 see the Governor, departed
 band of the guest's arrival;
 that the officer had made a
 husband, she immediately ret
 him that the Governor was e
 and could not very well wait
 his horse at the same time!
 the officer can be better imag

DOUBLE MURDER AT GREY
 urday, about 12 o'clock at ni
 fearful nature occurred at G
 premises of Mr. Gault. The
 Irishmen, named Pat. McSha
 berts, both butchers and ca
 far as at present can be ascer
 whom no one had any quar
 turning quietly to their home
 near St. Ann's church, when
 tered by a man armed with
 with fixed bayonet, who too
 Roberts and immediately fir
 man turned round to McSha
 act of assisting him, when th
 ed the crime by shooting h
 Help was immediately proc
 fellows obtained the surgica
 Nelson, Crawford and Fra
 ful deed was too surely c
 died in about two hours a
 and McShane on Sha
 and guided themselves by tracks quite undisturbed.

Samples of Typefaces from Freedman's Torchlight and The Ram's Horn (both freed Blacks publication in 19th century New York)

BLACK NEWS

AGITATE · EDUCATE · ORGANIZE

OCTOBER 1969 VOL. 1 NO. 1 TEN CENTS

2 - OLLY LEEDS

PARLIAMENTARY COPY



EXPLANATION OF THE GENERATION GAP
- Sia Berhan

A RADICAL APPROACH TO HOUSING
- Ollly Leeds

AN INTERVIEW WITH CALVIN WILLIAMS

ENEMIES OF THE BLACK COMMUNITY

A BLOODY NIGHT

"BLACK NEWS" OF BEDFORD STUYVESANT

Black News is a new community publication. It was formed in order to encourage a new awareness and involvement among our people. We hope to attain wide circulation among all segments of the Afro-American community. It's not enough that the young militant reads Black News, Black people can't afford to have an In Crowd, who are the only ones hip on what's happening. If the Young Blood raps about Malcolm, parents should be able to give her rap on Huey.

We're choosy about ads. If they don't satisfy Black Dignity, they don't satisfy Black News. Therefore we forward all problems of Black creatives, goodly dirt, and wigs to the Amsterdam.

Our main concern is to agitate, educate, organize. If we don't do these things then we ain't doing nothing! ■

Hey Brothers
Hey Sisters...

No School!

WEDNESDAY

OCT 15, 1969

SUPPORT
Black Peoples PROTEST:

- AGAINST THE WHITE FOLKS WAR IN VIETNAM AND ELSE WHERE THAT OUR BROTHERS ARE DYING IN.
- Demand an END to White Enslavement of the Black Community here in America and New York.
- * FREE THE PANTHER 21
- * COMMUNITY CONTROL OF SCHOOLS NOW.
- * PUT THE 15 DEMANDS OF H.S. STUDENTS INTO PRACTICE NOW.
- * A DEMAND FOR DECENT LIVING ALL WELFARE FAMILIES
- * NO STATE OFFICE BUILDINGS IN HARLEM
- * FREE AHMED EVANS NOW.
- * NO PIGS IN THE SCHOOLS

Come to the
TEACH-IN
OCT 15th in
Prospect Park
at 9 AM
"PEACE"

FOR INFORMATION:

AFRICAN-AMERICAN STUDENTS ASSOC. 759-3700 OR 941-6150

!!! SUBSCRIBE NOW!!!

26 ISSUES FOR ONLY \$3.50

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c/o J. WILLIAMS - Editor
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NEW YORK, NEW YORK 11106

BLACK NEWS

Special 20¢ Edition

20¢

AGITATE · EDUCATE · ORGANIZE

NOV. 26, 1970 VOL. 1 NO. 24



Samples of Typefaces from Black News (20th century Brooklyn)



Samples of Vernacular Typefaces from Brooklyn Storefronts

(Source: <https://ephemeralnewyork.wordpress.com/tag/brooklyn-store-signs/>)

**WILLOUGHBY SQUARE
PROPOSAL - PUBLIC
PROGRAMMING**

1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Robots are people, too.

Lubranh Tralmin

PLEASE RETURN THIS CARD TO THE COLLECTION BOX LOCATED AT THE SERVERIES, THE STUDENT CENTER RECEPTION DESK, OR THE MOODY.

This card is part of the Rice Public Art Platform series and corresponds to the current installation by Kameelah "Janan" Rasheed on view on the lawn adjacent to the Brochstein Pavilion. This card will be used to generate new artwork. If you would like your name to be acknowledged as part of the new artwork, please include it on the card.

1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Prompt Cards: Perhaps, there is no sequel, 2020
(Solo Project) Platform*: Rice University -
(Houston, TX)

Prompt Cards: Scoring the Stacks I, 2019 (Solo Project) Brooklyn Public Library - Central Branch (Brooklyn, NY)

HISTORY, BIOGRAPHY & RELIGION
FIND A YELLOW BOOK
TURN TO ANY PAGE
DOWN ALL THE PAGES
BEGIN WITH

POPULAR LIBRARY

FIND AN

BEGINS

WRITE

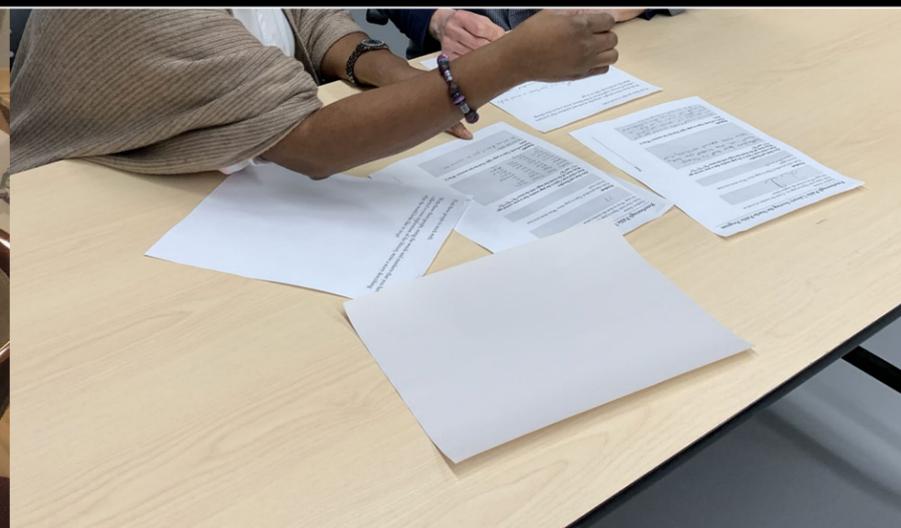
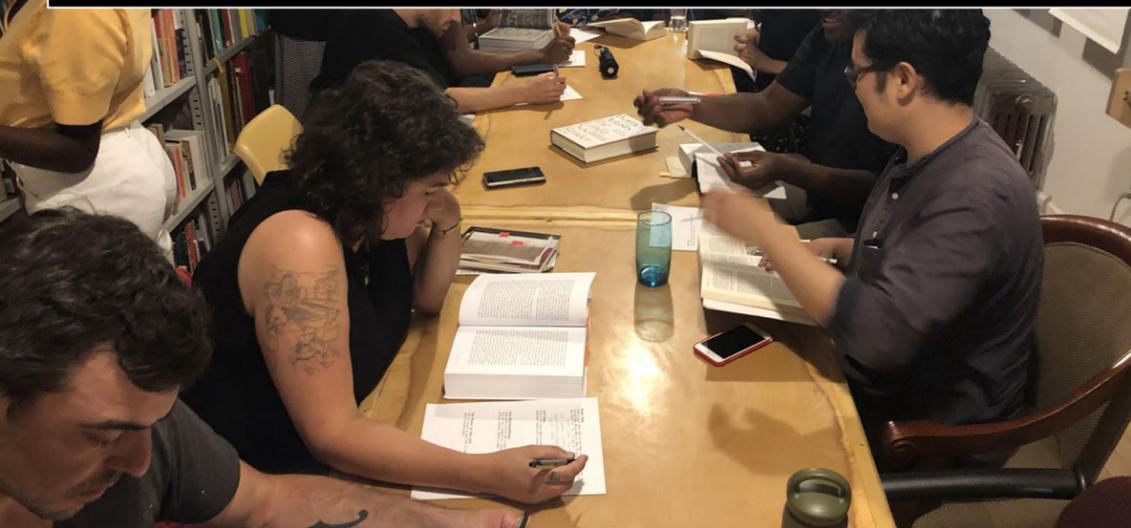
FAVOR

YOUTH WING

SOCIETY, SCIENCE & TECHNOLOGY

FIND A BLUE BOOK.
READ THE LAST PAGE AND
WRITE DOWN A WORD YOU'D
LIKE TO USE IN A FUTURE
CONVERSATION.

Collaborative Writing Workshops: Left (Wendy's Subway - Brooklyn, NY, 2019) Middle (Peterborough Public Library - Peterborough, ON, 2020) Right (Vancouver Middle School - Vancouver, BC, 2019)



Pathway 1: Pre-Postage Prompts/Questions Located at Brooklyn Library Branches



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You have nothing to lose but your chains!

3. Who is the "us"? Draw a shape that represents the pronoun "us."



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1. In 2030, a committee assembles to make an announcement. What is their announcement? Write down their announcement using only words that are less than seven letters long.

Check-Out

Yetta and Louis Schwartz Room

TO PERFORM SCORES

1. TAKE 2-3 OF THE CARDS, WHICH EACH DIRECT YOU TO A DIFFERENT SECTION OF THE LIBRARY.

2. RETURN TO THIS TABLE ONCE YOU HAVE FINISHED NOTATING EACH CARD.

LEAVE THE CARBON "LIBRARY" COPIES OF EACH CARD IN THE SLOTTED BOX.

3. TAKE A BLACK FOLDER AT THIS TABLE THEN BIND YOUR CARDS WITH A RUBBER BAND TO TAKE AWAY.

AT ANY TIME, FOLLOW THE INSTRUCTIONS ON THE INSIDE OF IT, COMBINING THE WORDS, NUMBERS, OR DRAWINGS YOU GATHERED TO MAKE SOMETHING NEW.

A table with a black and white checkered top holds several stacks of colorful cards in clear plastic holders. The cards are organized by color: pink, light green, light blue, orange, yellow, and purple. Each card contains instructions for a scavenger hunt activity. Some visible text on the cards includes:

- FIND A MAGAZINE...**
- FIND A YELLOW BOOK...**
- FIND A THICK BOOK...**
- COBBLESTONE**
- Wednesday**
- Europe**





TO PERFORM SCORES

- Take as many cards as you like. Each card contains a score that directs you to a specific section of the arboretum, gallery, or library. The letter at the start of the score corresponds to the stack location on level 00 of Lutnick Library.
- Follow the instructions on the card and record your responses.
- Return your completed cards to the slotted boxes located at the stations in Lutnick Library and the Cantor Fitzgerald Gallery.

SHARE YOUR SCORES ON SOCIAL
#SCORINGTHESTACKS

KAMEELAH JANAN RAHBEED
SCORING the STACKS
(Experiment II)

Scoring the Stacks (Experiment II) continues Kameelah Janan Raheed's inaugural intervention at the Brooklyn Public Library in Spring 2019, curated by Coe Fisher. Using a set of scores or performance instructions that riff on the traditions of musical notation, conceptual art, constrained writing techniques, and recreational mathematics, Raheed encourages participants to explore Haverford's Lutnick Library, Cantor Fitzgerald Gallery, arboretum, and other forms of institutional spaces and collections in unconventional ways. Seeking opportunities to map generative relationships between wide-ranging ideas, words, objects, and experiences, this participatory intervention suggests the proximity of fixed knowledge and considers the process of learning to be a leaky endeavor.

The scores available here and in the Cantor Fitzgerald Gallery were written by Kameelah Janan Raheed for Scoring the Stacks (Experiment II) at Haverford College. Please take a score and use it to explore the library, gallery, and arboretum in a way you may not have before. After performing a score, or set of scores, Raheed invites you to work in the Cantor Fitzgerald Gallery to make something new, creating a new composition from your collection of scores. Additionally, you are invited to leave behind your score cards to be reassembled and redesigned by Raheed into a new book that will be released as part of a public discussion and reception to be held on Wednesday, December 4, 4:30pm-6:00pm in Lutnick Library 203.

Scoring the Stacks (Experiment II) is the second experiment in the artist's ongoing series. Support for the exhibition and program is provided by the John S. Thelmer '60 Center for the Arts and Humanities and Haverford College Library.





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Still Photography

For Brochure and additional information contact:
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400 WEST 128th STREET
NEW YORK CITY, N.Y. 10027

BLACK THEATRE MOVEMENT
...\$1.50 a year (6 issues).

104



SPRIT
c/o Liz Gant
31 Tlemann Place
New York, New York 10027

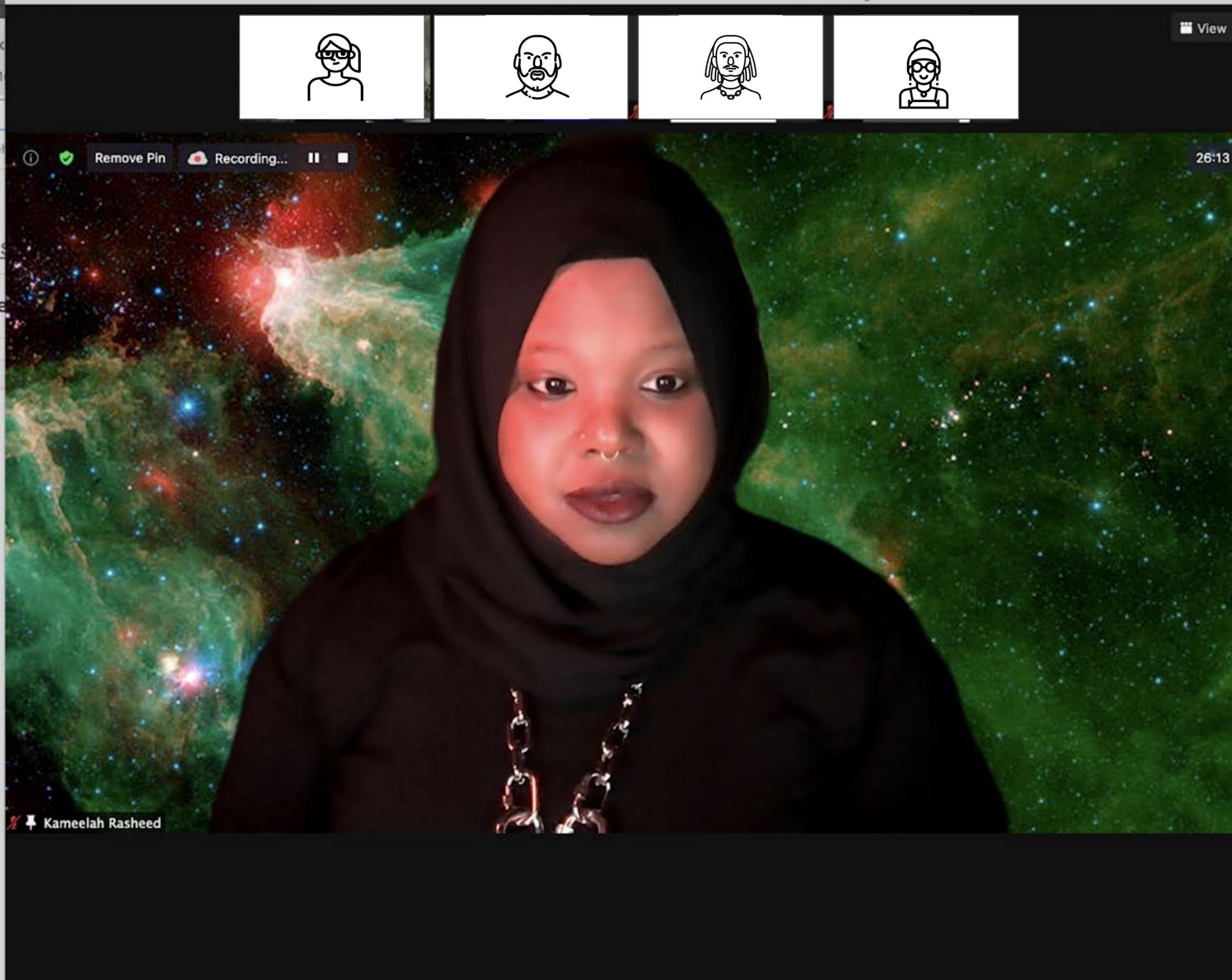
BLACK
HOCKEY
RHYTHM
MAGAZINE



MT. ST. JEROME
HUTCH-TECH
NANTUCKET, N.Y.



Black pens in a holder



Participants (8)

Search

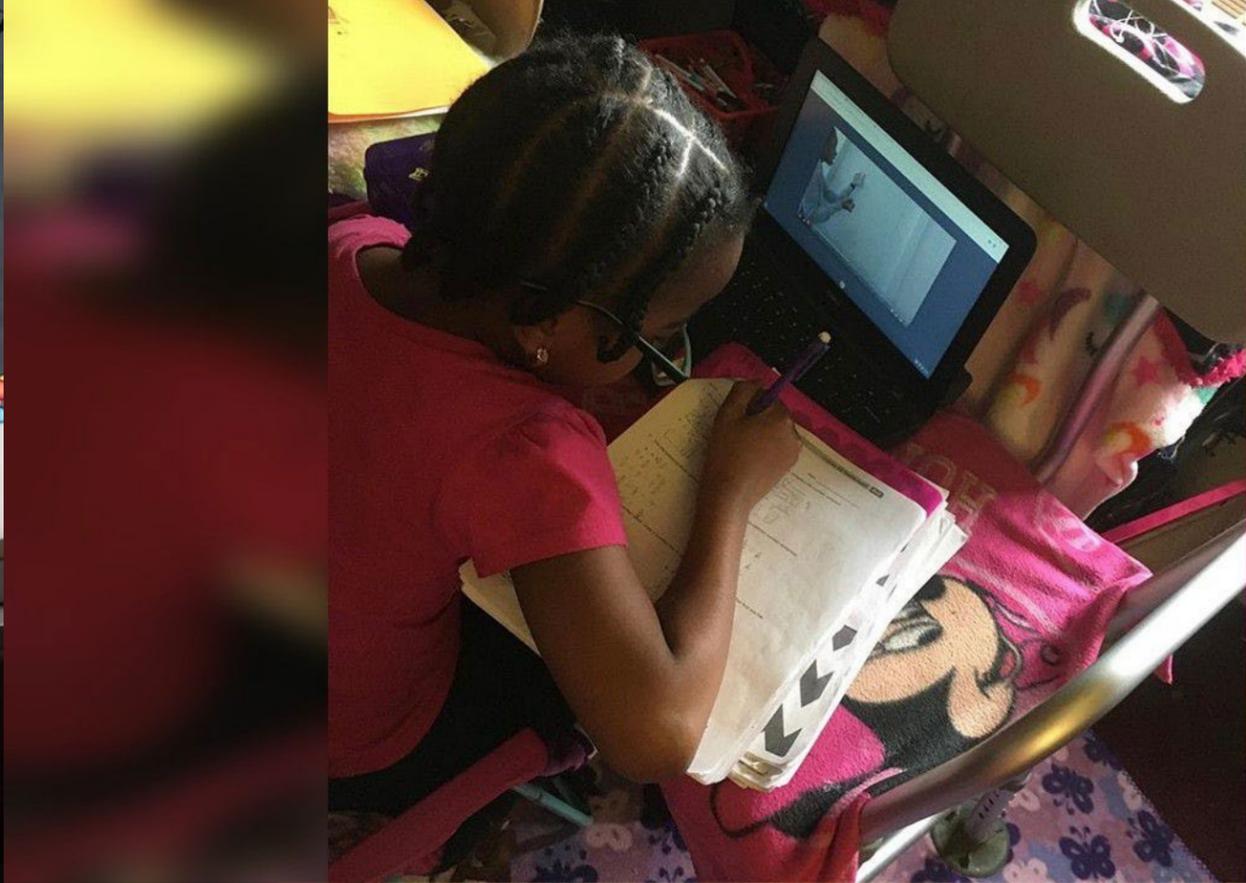
Waiting Room (3) [Message](#) [Admit all](#)

James Harper	Remove	Admit
Amy Alcazar	Remove	Admit
Priya Jones	Remove	Admit

In the Meeting (5)

KR Kameelah Rasheed (Co-host, me)

Pathway 2: Zoom Gatherings



Pathway 3: Collaboration with Public School Teachers

QUESTIONS

RESPONSES

Form description

Untitled Question

Option 1

Add option or [ADD "OTHER"](#)

Question

Option 1

Short answer

Paragraph

Multiple choice

Checkboxes

Dropdown

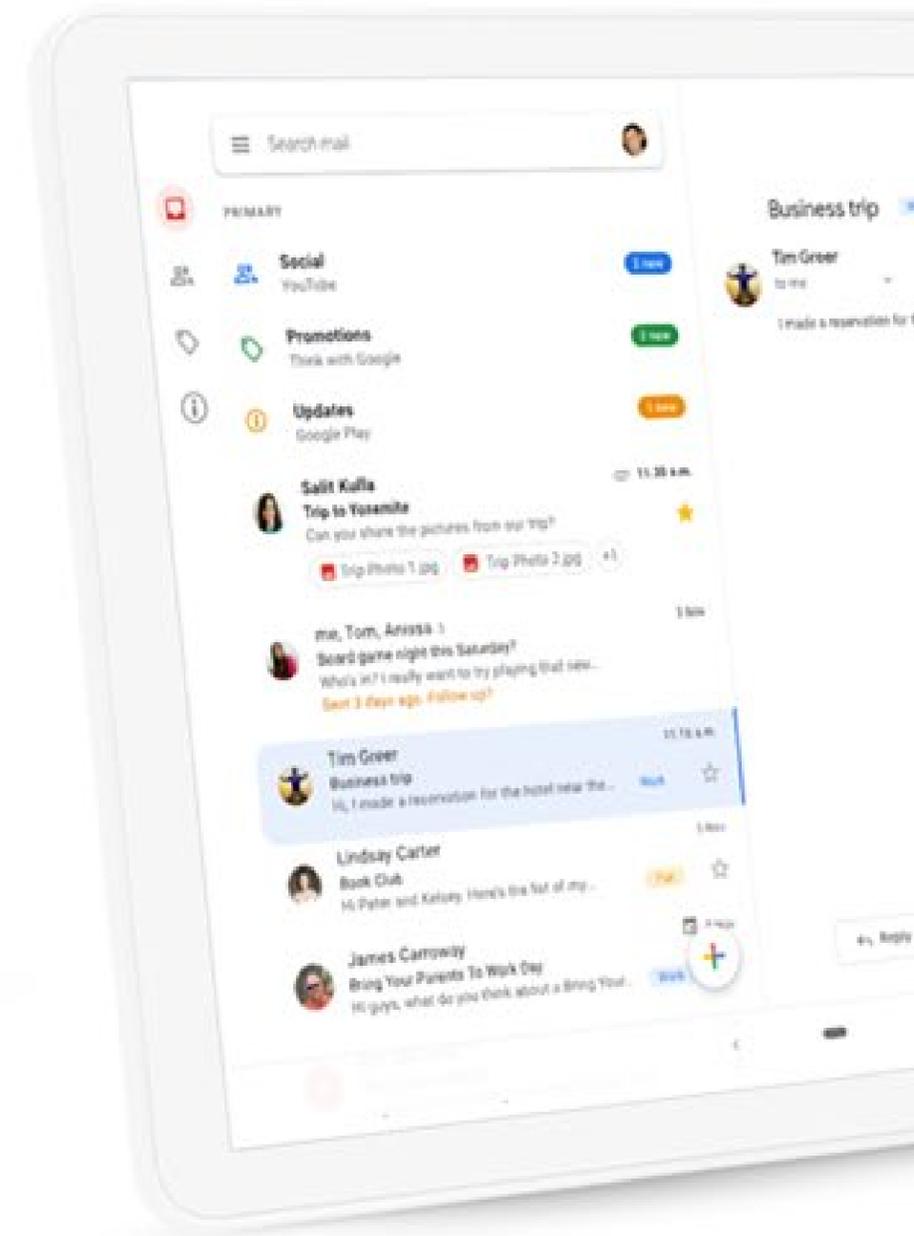
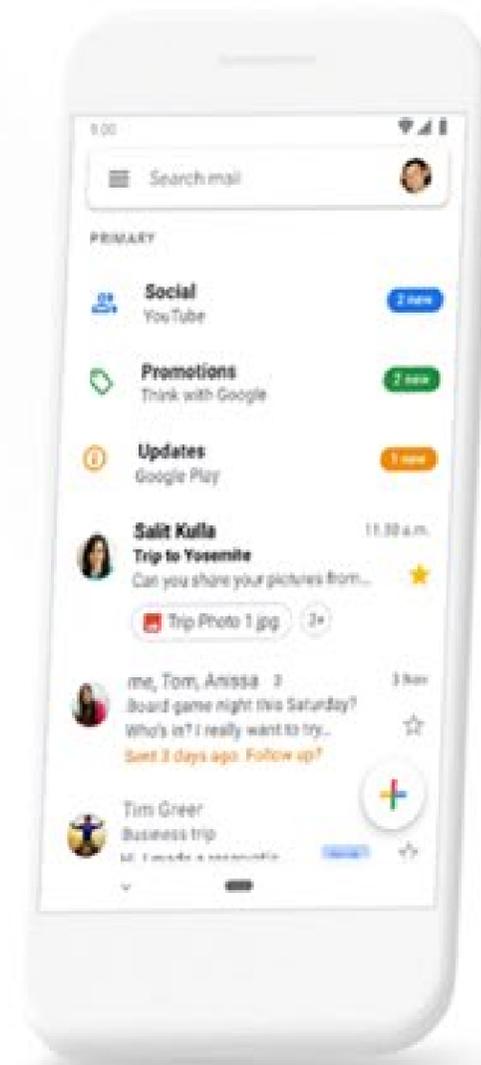
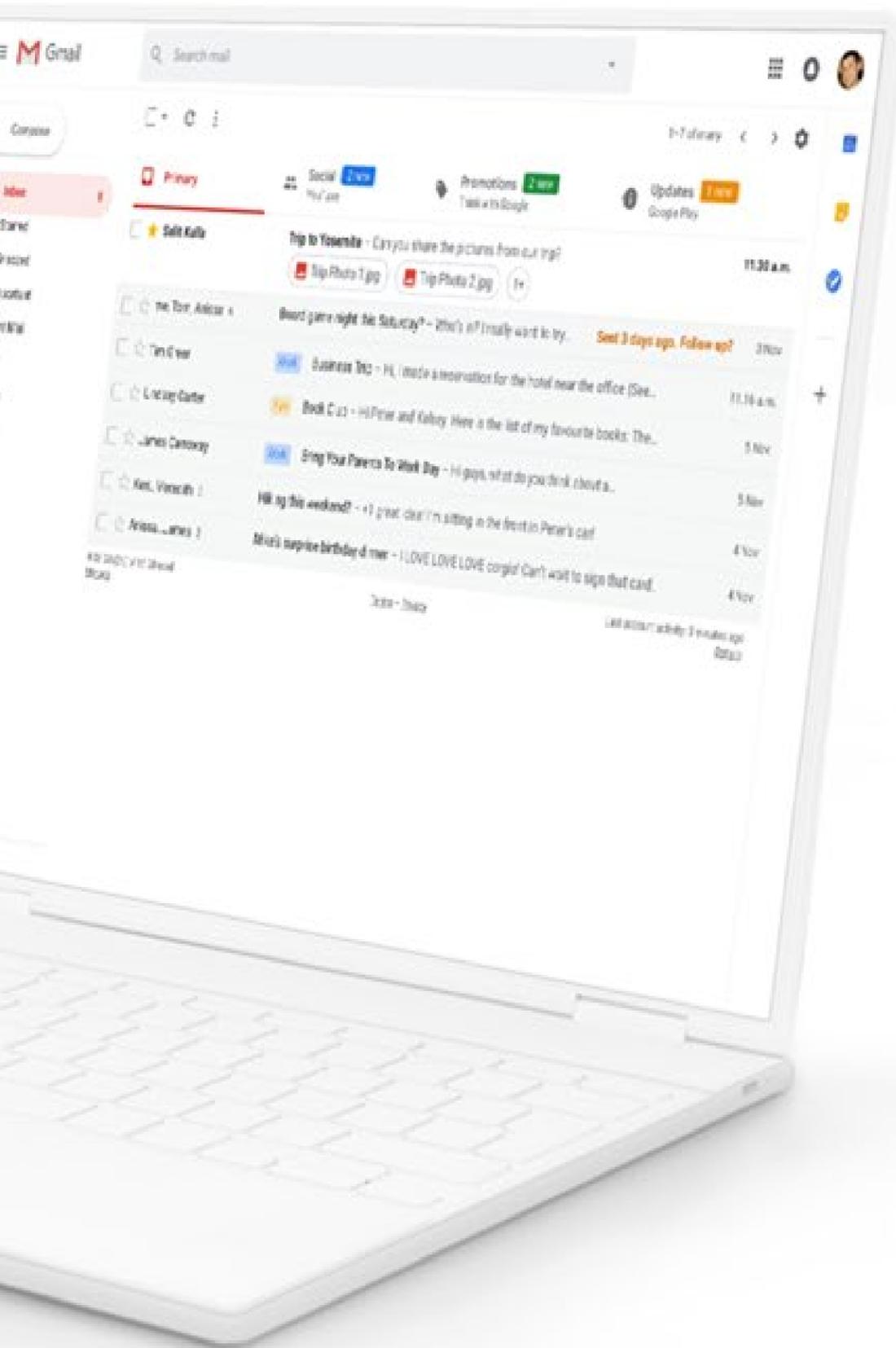
Linear scale

Multiple choice grid

Date

Time





Pathway 5: Email Correspondence